THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 843 *Thursday, Aug.* 12, 1824. *Price* 1*d.*

Hay-market Theatre.

After *Lover's Quarrels*, the new Opera of "*The Alcaid; or, the Secrets of Office*," was performed for the second time, and having undergone some judicious curtailments, went off with superior effect.—We had no room yesterday to mention the acting, and the execution of the music, in a particular manner. Mr. W. Farren, as the old self-sufficient *Alcaid*, represents this wittol with rather too much of the air and manner of an infinitely older man than we should conceive he was intended to be. Indeed, all Mr. Farren's old gentlemen are complete antiques; *lean and slippered pantaloons;* this defect he surely can remedy by assuming a more vigorous gait, and a firmer tone. Mr. Liston in the character of the busy Secretary *Pedrosa*, has more to do than any of the other persons of the drama. He has abundant opportunity to display a roguish spirit, but not very much to shew off his customary drollery. Mr. Harley makes a good deal of *Jabez*—he contrives always to *fill up* his characters with so much pleasant by-play, that he is sure to come off with applause. This part is not exactly in his best line of acting, but his humor makes more of it than could be supposed. We must be excused if we mention Madame Vestris amongst the *gentlemen*. However, when she puts off the garb of womankind, she does not lose much of her attractions. So long as we can behold her fine expressive countenance, observe her graceful manner, and hear her harmonious voice, it matters not whether she be called man or woman. She represented *Felix* very pleasingly, and sang with charming effect. Miss Paton, now, we could not afford to lose sight of as a *lady*—to disrobe her, and encase her in the less flowing and less attractive habit of the Lords of the Creation, would be to deprive her of those strictly feminine graces which hang around her. Whenever we see Miss Paton, we think of drawing-rooms, of balls, and routs; and when we hear her sing, we imagine she is one of our party who obligingly favors us with a display of her admirable vocal powers. Mr. Nathan, the composer of the pleasing music of this piece, has been said to owe much to these ladies for the eminent success of their songs; we are sure that Mr. Nathan, and *every* composer whose songs they warble, must feel themselves greatly indebted to them, because the finest music in bad hands must fail. By the bye, one of the newspaper critics says, that there are many borrowed strains in the music. This we deny,

NATHAN has always appeared to us one of the most tasteful and *original* composers of the present time. But the fact is, in the combination of sounds adapted to similar expressions by two different musicians totally ignorant of each other's works, there may be, and there has been, resemblances that could only be attributed to the sentiment which the music was to express, being felt in the same way by each. BISHOP is charged with being a great copyist; WEBER, whose fine music is the theme of admiration in Germany, is also charged with being a plagiarist, although he has evidently been guided in his compositions by the subject he has before him. In proof of this, let any one hear the music in *Der Freischutz*, and it will be remarked how closely the music describes or assimilates with the events of the passing scene. This could not be done but under the immediate influence of the composer's own genius. With respect to NATHAN's music, it has also struck us as being exclusively suggested by the *sentiment*; and any one who keeps his eye on the words of his songs whilst they are executing, will, we are sure, be of a similar opinion.

The whole of this Opera of *The Alcaid* gave the highest satisfaction last night, and was received at the close with much applause by a crowded audience.—*Exchange no Robbery* followed, and created great mirth.

English Opera-House.

AFTER *Der Freischutz*, which attracts as much as ever, the pleasant little piece of "*I will have a Wife*," was well acted, and entertained highly. Mr. BARTLEY, as the *Admiral*, was excellent; and Mr. PEARMAN and Miss POVEY sang very agreeably.

Davis's Amphitheatre.—A military friend of ours was present the other night at the performance of *The Battle of Waterloo*, and declares that no stage representation could come nearer the realities of that glorious battle.—The Theatre was full last night.

This evening there will be a brilliant FETE at the Royal Gardens, Vauxhall. The Illuminations, the Pantomime, the Parisian Juggler, Fire-works, &c. will surpass all former amusements on Gala nights, being in honor of His Majesty's birth-day.

To the Editor of The Theatrical Observer.

SIR, I HAVE been these last twelve months a constant reader, and great admirer of your truly independent, and largely circulated paper. I saw in it, on Monday, a paragraph respecting Miss PATON, and agree with you, that nothing can be said too great in that amiable lady's praise, both as to her public, as well as her private character; though several malicious darts have been aimed at her by wicked and designing individuals. They are not worthy the name of men who would wish to injure a defenceless female. But I hope to see her nobly triumph over those base and foul *conspirators*. A. B.

Printed & Published by E. THOMAS, Denmark-court, Exeter-'change, Strand.

Theatre Royal, Hay-Market.

This Evening, a Comic Sketch, in 1 Act, call'd

Twelve Precisely.

Brass, Mr W. WEST, Landlord, Mr EBSWORTH,
Sir Ferdinand Frisky, Mr JOHNSON,
Amelia Wildlove, Mrs CHATTERLEY.
Katty O'Carrol..... Mrs CHATTERLEY!
Marchioness de Grenouille Mrs CHATTERLEY!!
Captain Wildlove..... Mrs CHATTERLEY!!!
Marquis de Grenouille.... Mrs CHATTERLEY!!!!
Peggy, Miss WOOD.

After which, [3rd time] a new Comic Opera, called,

THE ALCAID;

Or, The Secrets of Office.

The Overture and Music by Mr. NATHAN.

Don Christopher Toxado, Mr W. FARREN,
Felix, Madame VESTRIS, Pedrosa, Mr LISTON,
Don Andreas de Caravajol, Mr HUCKEL,
Gregorio, Mr WILLIAMS, Jabez, Mr HARLEY,
Juan Tortillo, Mr Latham,
Servants, Messrs Bartley, C. Jones, & Coates,
Donna Theresina, Mrs GLOVER,
Rosabel, Miss PATON,
Margaretta, Mrs GIBBS, Giannetta, Mrs C. JONES,
Donna Francisca, Mrs GARRICK,

To conclude with the Farce of

'Fish out of Water.'

Sam Savoury, Mr LISTON,
Sir George Courtley, Mr POPE,
Alderman Gayfare, Mr WILLIAMS,
Charles Gayfare, Mr VINING,
Steward, Mr W. Johnson, John, Mr C. Jones,
Ellen Courtley, Mrs GARRICK, Lucy, Mrs HUNT.

To-morrow, A Day after the Wedding, with The Alcaid, & High Life Below Stairs.

Theatre Royal English Opera-House.

This Evening, (19th. time) a Grand Musical Performance, entitled

Der Freischutz;

Or, the SEVENTH BULLET!

Killian, Mr TAYLEURE, Ottocar, Mr BAKER,
Kuno, Mr BARTLEY, Rodolph, (a Huntsman) Mr BRAHAM,
Casper, (a Ditto) Mr BENNETT, Rollo, (Ditto) Mr H. PHILLIPS,
Huntsmen, Mess. Henry, J. Bland, J. Cooper,
Zamiel, (the Black Yager, or Spirit of the Forest) Mr T. P. COOKE,
Agnes, (Kuno's Daughter) Miss NOEL,
Ann, Miss POVEY, Witch of the Wolf's Glen, Mrs BRYAN,
A GERMAN WALTZ by Miss Romer, Miss Griffiths, Miss Vials,
Miss Reid, Mrs Wells, Miss Vine, Mr Cooper, & Mr Willis.

Act 1—Scene 1.—A Sequestered Part of the Forest. 2.---The Outskirts of the Forest & Village Inn.

Act 2.---Scene 1.—An Anti-Room in the Forest House.

Scene 2,—THE WOLF's GLEN BY MOONLIGHT.

Grand and Impressive Music preparatory to THE INCANTATION.

THE CASTING OF THE BALLS.---At No. 1, (repeated by the echoes) the Moon is eclipsed, Night-Birds and Apparitions of various Monsters appear. At No. 2, The Witch of the Glen and various Reptiles appear.---At No. 3, A Storm and Hurricane break down Trees and scatter the Fire—monstrous Forms move through the Glen, and the Torrent turns to Blood!---At No. 4, The Rattle of Wheels and tramp of Horses are heard, and two wheels of fire roll through the Glen---At No. 5, Neighing and Barking are heard—Amid discordant and eccentric Music, supposed to accompany the Wild Chace in Air, the misty forms of a skeleton Stag, skeleton Horsemen and Hounds, pass over the magic circle in the clouds, to a Hunting Chorus of Spirits—At No. 6, Tremendous Storm of Thunder, Lightning, and Hail—Meteors dart through the Air and dance on the Hills---The Torrent foams and roars---The Rocks are riven, and fresh Apparitions appear; and all the horrors of the preceding scenes are accumulated, in order to drive the FREISCHUTZ from the magic circle.---At No. 7, A Tree is rent asunder---ZAMIEL appears, surrounded by Fire, and the Scene closes as the clock strikes ONE!

Act 3---Scene 1.—The Forest. 2---A Chamber in the Forest House. 3,—A Romantic Spot in which the Trial Shot takes place.

After which, (4th time) a New Musical Entertainment, called,

The Reign of Twelve Hours.

The whole of the Music composed by Mr. G. B. HERBERT.

The Caliph, Mr BARTLEY,
Zeangir, (his Son) Mr PEARMAN, Chekour, Mr W. CHAPMAN,
Lords and Ladies of the Caliph's Court, Officers, Guards, Dancers,
Messrs. Bowman, Buxton, Cahill, Deering, Gallagher, Henry,
Lodge, Povey, Robinson, Sanders, Shaw, Tett, Vaughan, Willis.
Mesdms. W. Bennett, Griffiths, Jerrold, Lodge, M. Nicol, Southwell,
Nourma, (Daughter of a late Vizier) Miss KELLY,
Princess Zoraide, (daughter of a neighbouring King) Miss HENRY,

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To-morrow, Der Freischutv, with The Reign of Twelve Hours.